

MAJOR AND MINOR.

"Esclarmonde" is the name of a new four act opera by Massenet.

Sembrich received \$2,400 for two engagements at Copenhagen.

Pauline Lucca says that her coming to America will end her career on the stage.

Mr. and Mrs. Henschel will leave England in March for a long tour in the United States.

Mme. Scatchi will be heard during the winter months at the Imperial Opera house in St. Petersburg.

They are endeavoring to abolish the encore system in England. It would be a boon in many ways.

Adele Aus Der Ohe gave the sixty-eighth piano forte recital of the Ladies' Musical Society of Omaha.

Madame Patti sang at the Paris Grand Opéra, under the composer's baton, the part of Juliet in M. Gounod's opera.

At her Sixth Piano Recital, comprising works of American composers only, Mrs. Thoms of N. Y., played E. R. Kroeger's "Elfen Reigen," and M. I. Epstein's "Polonaise."

Moritz Rosenthal, the Roumanian pianist, opened his engagement in this country in Boston. He has a wonderful technical skill and is meeting with the most pronounced success.

At the second symphonic concert of the Russian Musica Society, at St. Petersburg, Rubinstein's new symphonic poem "Don Quixote" was coldly received, though it is said to possess considerable merit.

One more has been added to the settings of Goethe's Faust, that of Max Zenger. The others are by Spohr, Voss, Bishop, Bécourt, Blum, Bertin, Meyer, Kugler, de Pallaert, Gordigiani, Werstowsky, Zaltz, Gounod, Boito, Zöllner and Zenner.

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The Russian Opera Company came to a sad end in London. Fifty of the chorus were penniless and a subscription was started to send them home to Russia.

P. S. Gilmore was so fascinated with Charles Kunkel's "Alpine Storm" that he gave it a dozen times during his band engagement in St. Louis.—*Am. Art Journal*.

At the first Henschel symphony concerts, St. James' Hall, London, Grieg's new *suite*, op. 46, was given for the first time; this *suite* consists of four numbers taken from the music to Ibsen's poem "Peer Gynt"; of the four parts: "In the Morning," "The Death of Ases," "Anitra's Dance," and "In the Hall of the Mountain King." The third is considered the best.

Campanini and his company had a novel experience at Springfield, Mass. Through mistake, the trunks were not delivered and the opera presented its members in promenade costume. It was a treat to the house, however, but we would not vouch for their musical undertones.

M. Antoine de Choudens, the famous French music publisher, died November 16, aged sixty-eight. The chief source of his fortune was Gounod's "Faust," which he bought for 10,000 francs. (\$2,000!) and which has since paid its lucky owner at least a million francs.

The *New York Sun* says there are some remarkably good violins now for sale in that city at prices ranging from \$500 to

\$3,000. But few purchasers are found that care to go beyond the smaller sum, although one enthusiastic young amateur has offered \$10,000 for a famous instrument held abroad at the modest figure of \$14,000. The amateur in question is the son of one of the richest men in the land, but he is as poor in talent as he is wealthy in worldly possessions, and the violin that sang and sparkled under Paganini's fingers, were it removed from its crystal sarcophagus in Genoa would squeak and grunt beneath the pressure of the millionaire's bow, as inharmoniously as a \$1.75 Stradivarius discovered in a Chatham street pawnshop. It is a melancholy fact that many of the people that own costly Ams and Stradivariis, here and abroad, are quite powerless to reveal their beauties.

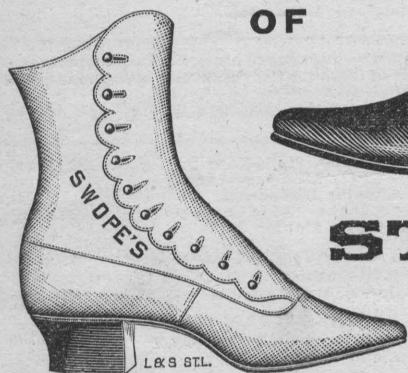
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MUSICAL REVIEW

KUNKEL'S

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THE Publishers, with some pride, present the initial enlarged number of Volume 12, of the REVIEW. Its friends will notice at a glance that the REVIEW offers 48 pages of music instead of the 24 given heretofore. Every number will, henceforth, contain from 48 to 56 pages of music, embracing the choicest selections of piano solos, piano duets and songs known in musical literature. In view of this, will you kindly show your appreciation of the REVIEW by sending us at least one new subscriber? You certainly could not serve a friend of yours better than by enabling him to get at least \$75 worth of music for only \$2. Show the present number to your friends and learn that you can obtain for us easily, if you wish, half a dozen subscribers. The February REVIEW will contain the following eleven pieces, costing \$6.50 in regular sheet music:

PIANO SOLOS.

1. **LOESCHHORN, A.** Studies, Op. 84, Book II, 16 Studies. The continuation of Book I.
2. **GODARD, BENJAMIN.** Novellozza, Op. 47, in A Major.
3. **MOSZKOWSKI, MAURICE.** Momento gioioso, Op. 42, No. 3, in E flat major.
4. **ARDITI, LUIGI.** L'Ingenue, (Gavotte).
5. **JENSEN-SIDUS.** Marguerite, Rondo, Op. 200.
6. **KJERULF, H.** Cradle Song, Wiegenlied, in F sharp major.
7. **SIDUS, CARL.** Lilly of the Valley, Polka Caprice, Op. 201.

PIANO DUET.

8. **KUNKEL, JACOB.** Heather Bell Waltz.

SONGS.

9. **RUBINSTEIN, ANTON.** Thou art like unto a Flower. (Du bist wie eine Blume).
10. **MOLLOY, I. L.** Because I do. (Nun weil ichs thu).
11. **SCOTCH.** Within a Mile of Edinboro town. (Von Edinburg kaum eine meile weit).

The March number will contain the third Book of Loeschhorn Studies, Op. 84, which finishes this opus; it will further contain three Dances Characteristic for the piano, by E. R. Kroeger, which are acknowledged by all who have heard them, to be equal if not superior, to anything of the kind ever published.

REVIEW OF CONCERTS.

Kroeger's Choir Concert—The second concert given by Mr. Ernest R. Kroeger with the choir of the Church of the Messiah, Dec. 13th, was a great artistic success. The work chosen for the occasion was A. Dvorák's Stabat Mater. The composition one of the greatest of its kind, appeals essentially to the musician, but lacks the elements ever to make it popular with the mass like Rossini's Stabat Mater. The singers, Mrs. W. B. Smith, Miss Minnie Bruere, Mr. Chas. A. Metcalf and Mr. Arthur D. Weld, deserve special mention for the manner in which they acquitted themselves of their task. On Mr. Kroeger we can not bestow too much praise; his handling of the organ, giving all the variety of tone, color and shading that the orchestral score calls for, was simply superb, while the control that he wielded over his singers at all times notwithstanding that his back was turned to them, was a great feat. We recommend a lighter work for the next concert.

Mendelssohn Quartet Club.—The first concert of this club took place Dec. 18th. The programme presented was unusually choice, embracing Raff's great piano quintet, op. 107, in A minor. The rendition of all the numbers by the club was very smooth and polished, and showed that its members are not resting on the laurels acquired but that they are studying zealously and with praiseworthy success. Mr. Ehling played the piano part in Raff's quintet with refinement, pathos and great dash. The triplets in the first movement showered and sparkled like clean cut diamonds. The pathos and depth of tone with which he played the Adagio was such as will not easily be forgotten. However, he seemed at his best in the last movement. The difficult octave passages were brought out with a *bravour* and dash that recalled to our mind, favorably, that giant of pianists, Anton Rubinstein. Mr. Carl Froehlich delighted the audience with a pretty cello solo, "Elegie," by Batta. The instrument was fairly human in his hands. After the conclusion he was deservedly applauded and had to respond to an encore which he granted by playing Schubert's "Praise of Tears." The accompaniment to his solo was entirely too soft. The next time we advise it be stronger or the cellist's great tone modified. Miss Alice Lathrop sang Rubinstein's "O Thou art like unto a Flower," and Schubert's "Thou art the rest," in a very enjoyable manner and was recalled after each number.

The St. Louis Choral Society opened its Ninth Season Dec 4th., presenting Miss Emma Juch, soprano, Miss Hope Glen, alto, Mr. Leopold Lichtenberg, violinist and Madame Teresa Carreno, pianist. For this initial concert, the Society selected the first part of Mendelssohn's St. Paul, offering a double attraction in its own line work, and the quartette of foreign artists. The public gracefully acknowledged a programme so rich and gave the largest audience that ever greeted the society. The soloists, Misses Juch and Glen, Madame Teresa Carreno and Mr. Lichtenberg were warmly received and applauded for their artistic work. Mme. Carreno's solos which were given on her favorite piano, a Weber Grand, were to many, a revelation as to what a woman can accomplish. The Choral work, taken all in all, was very good, but did not come up to some of its former achievements. At no time was the audience aroused to enthusiasm. Mr. Hein acquitted himself very creditably with the ungrateful part allotted to him. Mr. Porteous, our own city favorite—sang his aria "Oh God have mercy upon me" with true pathos and dramatic inspiration. We do not know that we ever heard him use his really beautiful voice to better advantage. Will some one explain why the advertised orchestral accompaniment to the Freischütz aria, sung by Miss Juch was omitted, and the meagre accompaniment of a piano substituted. Also, why the substituting of two pieces by Mme. Carreno, for Liszt's great Hungarian Fantasia? We know Mme. Carreno wished to play it. Many parties attended the concert solely to hear her play this piece, as advertised, and were disappointed. We raise the question, why? The members of the orchestra were certainly not at fault for this failure to carry out the programme which robbed it of one of its choicest numbers and substituted a meagre piano accompaniment to the song. The directors can not be too highly praised for the good work they are doing in offering these superior Choral concerts, and we hope that the public will show its appreciation by attending the two coming concerts as well as it did the first. We annex the Choral works to be given at these concerts. Schumann's "Pilgrimage of the Rose," Massenet's "Eve," Thursday, Feb. 28. Berlioz' "Damnation of Faust" Thursday, May 9.

The Musical Union, rather Mr. August Waldauer, gave the first concert of the season 88-89, Thursday evening, Dec. 6th. The programme offered was of surpassing excellence, embracing Beethoven's immortal "Pastoral Symphony." The soloists for the evening were Miss Maude Powell, the renowned violinist, and Miss Geneva Johnston, soprano, from Chicago. Miss Powell is an old favorite here, and her appearance called forth a storm of applause. She no sooner laid the bow on the violin, than the audience were held spell-bound by her marvelous performance. The most intricate technical difficulties melted into child's play at her hand and proved her wonderful mastery of the violin. After her great rendition of Ernst's most difficult Othello Fantasia, she was deservedly recalled again and again. Miss Johnston proved herself a most acceptable artist. She is the possessor of a clear, sympathetic, well schooled soprano voice. Her numbers were sung with a conception which made them most enjoyable. Everything she did was done in true artistic style and feeling. We hope to hear her again. Mr. Waldauer never looked nor did better work. He stood before his chosen band, applauded to the echo by the vast audience, every person of which greeted him, not only as a great artist and conductor, but also as a dear personal friend. He bowed his acknowledgment as if to say: "Richard is himself again." The symphony was rendered with exceptional refinement. The most subtle

shadings and intention of Beethoven were clearly brought out, and to many who had often heard it before the performance was a revelation. It was a treat to see Mr. Waldauer handle the orchestra when the flute set in a measure too soon, or the horns were not in time, etc. At such times we learn the difference between the straw man who simply saws the air with a stick and the musicianly conductor; but under Mr. Waldauer's splendid handling mistakes appeared mere trifles. At the conclusion of the symphony Mr. Waldauer seemed well satisfied, and he had reasons to be, for the audience was not slow to show its appreciation of the superior work accomplished. Mr. Abraham Epstein's accompaniments, which were given on a "Knabe Grand" (the piano used exclusively at the Musical Union Concerts) were most artistic. He exemplified that a man can gain recognition as an artist by simply playing an accompaniment.

The second concert of the season takes place Jan. 16, Dress Rehearsal; Jan. 17, Concert.

Oliver Ditson—In going to press, the sad tidings reached us of the death of Oliver Ditson, of Boston, the head of the music trade in America. We extend our heartfelt sympathy to his family in this dark hour of their bereavement.

CITY NOTES.

Smith—Mrs. Huntington Smith will give a select musical after the holidays.

The Alpi e Storm is gaining unprecedented popularity as an exhibition piece.

Galloway—Charles H. Galloway has been engaged as organist of St. George's Church.

Bernd—Mrs. A. Bernd, the alto, late of New York, has located permanently in this city.

Vollmar—Miss Julia Vollmar sings at the Church of the Holy Ghost, 8th and Walnut Sts.

Otten—Joseph Otten is doing noble work for St. Louis. Too much praise cannot be accorded him.

Archenbroedel Club—The annual election of officers for this club will take place the 2nd inst.

Hennagan—Miss Maggie Hennagan has returned to the city from Charleston, S. C., and resumed her classes.

Norsch—The Orpheus Saengerbund has shown gratifying results under the directorship of Fred. W. Norsch.

Sands—Miss Nettie Sands is drilling the young ladies of the Annunciation Church for a concert to be given on the 3rd inst.

The Grand Ave. Presbyterian Church has the youngest and best looking choir in the city. This is on the authority of the base.

McCreery—The choir of Christ Church Cathedral remains under the direction of Wm. McCreery, who is also the tenor soloist.

Song—"Life's Lights and Shadows," one of Alfred G. Robyn's songs, was really the gem at the recent Schaar Emith concert.

Walker—Harry Walker, contralto of the Hatton Quartette is suffering from inflammatory rheumatism, but bids fair to recover.

Epstein—Marcus and Abe Epstein are two of the most genial and polished gentlemen in the profession. They are general favorites.

Sauter—Sev. Rob. Sauter, the violinist, has had an experience extending over fifty years. His first pupil is living in Paducah, Ky.

Schnuck—Anthony A. Schnuck is one of the "old reliables" of St. Francis Xavier's choir, and a ready reference man in the music trade.

The Bethel M. E. church choir, under the direction of Miss Carrie Vollmar, is assisted by Mr. and Mrs. Jacoby, Mrs. Ascher and Miss Paul.

Vieh—George Vieh, who has spent the past seventeen years with Balmer & Weber has located himself with Schaar Brothers, 7th and Olive.

Mincke—Miss Josephine Mincke, a promising pupil of Victor Ehling, played Liszt's Tarentella (Kunkel's Royal Ed.) recently at the Germania.

Weld—Arthur D. Weld sang a baritone solo, "A Bandit's Life" in genuine bandit style, at an East St. Louis Concert and was heartily applauded.

Shattinger—Dr. Charles Shattinger who was often heard with delight in musical circles, is now fast acquiring an enviable reputation in his chosen sphere.

Helmerichs—Mrs. Emilie Helmerichs has had an experience in this city of twenty-five years. She is one of the most unpretending and successful teachers here.

Robyn—Alfred G. Robyn is one of the busiest and most gifted men in the profession. He is an easy and prolific composer. His published works are numerous and popular.

Kroeger—Ernest R. Kroeger is an incessant worker, and his great talents are fast contributing to the finest works of the musical world. He is prominent in ambitious church work, as his splendid choir concerts testify.

Hammerstein—Louis Hammerstein, organist of the Second Presbyterian Church, 17th and Lucas Ave., gave a magnificent programme Thanksgiving Eve. He was assisted by Mrs. A. D. Cunningham, Miss Dora Morbes, Mrs. O. L. Bollman, Messrs. Cunningham and Heerich, and the Hatton Quartette.

CITY NOTES.

Clarke—Madame Ysidora E. Clarke will visit Boston at an early day.

Monticello Seminary—Mrs. Georgia Lee Cunningham sang at Edwardsville, Ill., for the benefit of Monticello Seminary which was destroyed by fire.

Haynes—At the last Germania Entertainment Miss Nellie Haynes sang two light operettas by Alfred Robyn and was highly complimented by the audience and press.

Hardy—Mrs. Mattie Hardy lends to the simplest song a charm that is irresistible; her interpretations are most artistic.

Kissel—Geo. A. Kissel, organist at the Immaculate Conception has two offers in hand for the coming year—but has not decided which to accept.

Ballman—At Max Ballman's music rooms, 104½ N. Broadway, any hour in the day—you will hear somebody's dulcet voice at practice. He has a great many pupils.

Pommer—A cantata expressly written for tenor by Wm. H. Pommer and dedicated to Wyman McCreery, was produced for

the first time at Balmer and Weber's. It was received with warm applause.

Bausemer—It is rumored that Mrs. Franz Bausemer contemplates appearing more in public than heretofore. This is good news to all who are interested in fine artistic piano-playing.

Rosen—The new third Congregational Church will be dedicated in the early part of January. Mr. August Rosen, the organist, will present a programme of special interest for the occasion. The choir is made up of Miss Hattie Webb, soprano; Miss Eva Bingham, alto, Mr. Collins, tenor, and Mr. Elan, bass.

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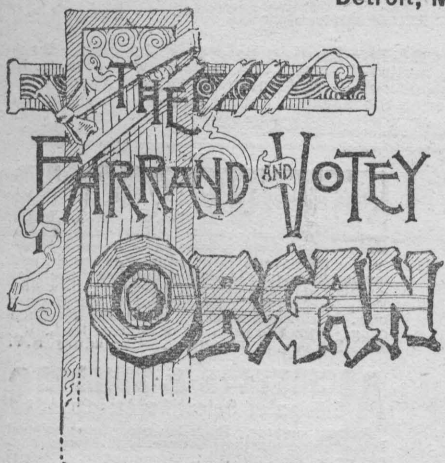
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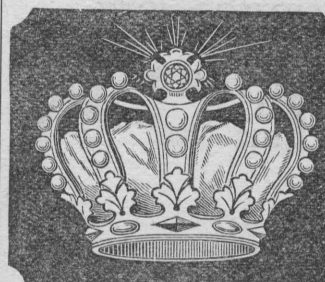
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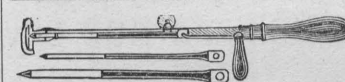
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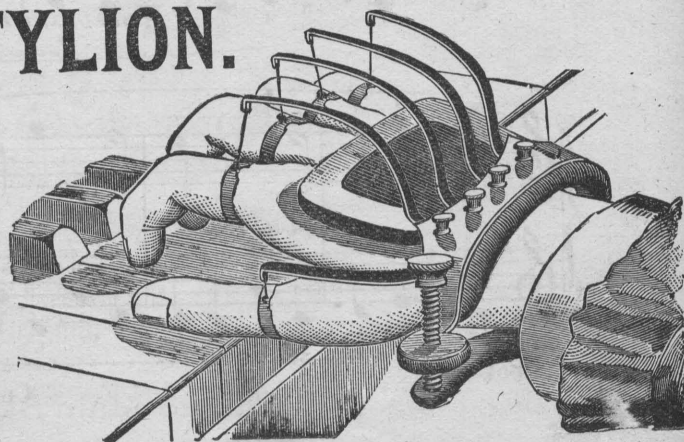
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Moderato. ♩ - 100 - ♩ - 132.

1.

♩ - 100 - ♩ - 132.

2.

♩ - 100 - ♩ - 132.

3.

♩ - 100 - ♩ - 132.

4.

♩ - 100 - ♩ - 132.

5.

6. $\bullet - 100 - \bullet - 132.$

7. *Allegretto.* $\bullet - 100 - \bullet - 132.$

mf

mf

8. *Vivo.* ♩ - 112 - ♩ - 80. *mf*

Fine. *f* *p*

f *p*

9. *Allegro.* ♩ - 72 - ♩ - 88. *p* *mf*

p *mf* *p*

10. *Allegretto con moto.* ♩ - 100 - ♩ - 120. *mf* *p*

mf

Repeat from beginning to Fine.

Allegro moderato. ♩ - 120 - ♩ - 144.

11.

Measures 1-8 of exercise 11. Treble staff: measures 1-4 are marked *mf*, measures 5-8 are marked *f*. Bass staff: measures 1-4 are marked *mf*, measures 5-8 are marked *f*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 9-16 of exercise 11. Treble staff: measures 9-12 are marked *mf*, measures 13-16 are marked *mf*. Bass staff: measures 9-12 are marked *mf*, measures 13-16 are marked *mf*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 17-24 of exercise 11. Treble staff: measures 17-20 are marked *f*, measures 21-24 are marked *f*. Bass staff: measures 17-20 are marked *f*, measures 21-24 are marked *f*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 25-32 of exercise 11. Treble staff: measures 25-28 are marked *mf*, measures 29-32 are marked *mf*. Bass staff: measures 25-28 are marked *mf*, measures 29-32 are marked *mf*. Fingerings are indicated by numbers 1-5 above or below notes.

Allegro. ♩ - 120 - ♩ - 144.

12.

Measures 1-8 of exercise 12. Treble staff: measures 1-4 are marked *mf*, measures 5-8 are marked *f*. Bass staff: measures 1-4 are marked *mf*, measures 5-8 are marked *f*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 9-16 of exercise 12. Treble staff: measures 9-12 are marked *mf*, measures 13-16 are marked *f*. Bass staff: measures 9-12 are marked *mf*, measures 13-16 are marked *f*. Fingerings are indicated by numbers 1-5 above or below notes.

Measures 17-24 of exercise 12. Treble staff: measures 17-20 are marked *mf*, measures 21-24 are marked *f*. Bass staff: measures 17-20 are marked *mf*, measures 21-24 are marked *f*. Fingerings are indicated by numbers 1-5 above or below notes.

Moderato. ♩ - 72 - ♩ - 100.

13. *f*

mf *f* *mf* *f*

Moderato. ♩ - 100 - ♩ - 132.

14. *f*

f *mf* *f*

Moderato. ♩ - 100 - ♩ - 132.

15. *mf*

mf *f* *f*

Fine.

f *mf* *f*

Repeat from the beginning to *Fine.*

16. *Allegro ma non troppo.* ♩ - 120 - ♩ - 152.

mf *cres.*

f *mf*

17. *Allegro moderato.* ♩ - 100 - ♩ - 160.

mf

18. *Allegretto grazioso.* ♩ - 76 - ♩ - 92.

mf

cres. *mf*

f *f* *f*

19. *Allegro ma non troppo.* ♩ - 104 - ♩ - 132.

mf *f*

Andante. ♩ - 88 - ♩ - 112.

20.

Allegro. ♩ - 132 - ♩ - 100.

21.

Allegretto. ♩ - 72 - ♩ - 92.

Allegretto. ♩ - 72 - ♩ - 92.

22.

Allegretto. ♩ - 72 - ♩ - 92.

Allegretto. ♩ - 72 - ♩ - 92.

Allegretto. ♩ - 72 - ♩ - 92.

23. *Allegro.* ♩ - 72 - ♩ - 92.

mf

1. 2. 3. 4. 5. 1. 2. 3. 4. 5. 1.

f

mf

24. *Allegretto.* ♩ - 120 - ♩ - 152.

mf

mf

p

mf

p

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *mf* dynamic marking. The bass staff includes a *p* dynamic marking. The system contains various musical notations including notes, rests, and fingerings.

Second system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including notes, rests, and fingerings. The *mf* dynamic marking is present in the bass staff.

Third system of musical notation, starting with the measure number 25. The tempo/mood is indicated as *Andante cantabile*. The system includes a treble and bass staff with various musical notations, including notes, rests, and fingerings. The *p* dynamic marking is present in the bass staff.

Fourth system of musical notation, featuring a first ending (1.) and a second ending (2.). The system includes a treble and bass staff with various musical notations, including notes, rests, and fingerings. The *mf* dynamic marking is present in the bass staff.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including notes, rests, and fingerings.

Sixth system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations, including notes, rests, and fingerings.

Tempo di Valse. ♩ - 120 - ♩. - 80.

26. *Tempo di Valse* ♩ = 120 - ♩ = 80.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note accompaniment. The score includes a variety of musical notations such as slurs, ties, and dynamic markings like *f* (forte) and *p* (piano). The lyrics "The Rose Tree" are written below the bass line, with the words "The Rose Tree" appearing at the beginning and "The Rose Tree" appearing at the end of the piece.

[illegible]

Allegretto vivo.  100 -  132.

27. *p*

3 2 2 3 4 5 4 3 2 3 3 2 2 3

This musical score is for the first system of 'The Merry Widow' by Franz Lehár. It features a piano (p) and violin (v) part. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. The piano part begins with a series of eighth notes, while the violin part starts with a series of sixteenth notes. The score is marked with 'p' for piano and 'v' for violin. The first system ends with a double bar line.

First system of a musical score in treble and bass staves. The treble staff contains a complex melodic line with many slurs and fingerings (1-5). The bass staff provides a harmonic accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the bass staff.

Second system of the musical score. It continues the melodic and harmonic development from the first system, with various fingerings and slurs indicated throughout both staves.

28. *Allegro.* ♩ - 100 - ♩ - 126.

Third system, starting at measure 28. The tempo is marked *Allegro* with a tempo range of 100-126. The system features a *f* (forte) dynamic marking in the bass staff and continues with intricate melodic and harmonic patterns.

Fourth system of the musical score, continuing the piece with complex melodic lines and accompaniment.

Fifth system of the musical score. It includes a *f* (forte) dynamic marking in the bass staff and a *mf* (mezzo-forte) dynamic marking in the treble staff.

Sixth system of the musical score, concluding the page. It features a *fz* (forzando) dynamic marking in the bass staff, indicating a strong accent.

Provatore.

JEAN PAUL.

SECONDO.

Allegro, Lively. M.M. ♩ = 144.

The musical score is written for piano and bass. It begins with a forte (f) dynamic. The first system contains several measures with eighth and sixteenth notes, including triplets and fingerings. The second system continues with similar rhythmic patterns, featuring a mezzo-forte (mf) dynamic. The third system includes a piano (p) dynamic and shows more complex rhythmic figures. The fourth system maintains the piano (p) dynamic and features dense sixteenth-note passages. The score concludes with a final measure marked with a piano (p) dynamic. Throughout the piece, there are markings for 'Red.' and '*'.

Provatore.

JEAN. PAUL.

PRIMO

Allegro. Lively. M.M. ♩ - 144.

f *f* *f* *f* *p* *p*

Red. *Red.* *Red.* *Red.* *Red.*

*** *** *** *** ***

SECONDO.

First system of musical notation for the 'SECONDO' part. It features a grand staff with two staves. The music is in G major and 4/4 time. It includes various fingerings (1-4), accents (>), and a piano (*p*) dynamic marking. There are also 'Red.' and '*' markings below the staves.

Second system of musical notation, continuing the piece. It includes a forte (*f*) dynamic marking and continues with complex rhythmic patterns and fingerings.

Third system of musical notation, featuring a fortissimo (*ff*) dynamic marking and dense chordal textures.

Fourth system of musical notation, continuing the fortissimo (*ff*) section with complex textures and fingerings.

Fifth system of musical notation, starting with a 'Primo.' marking and a piano (*p*) dynamic marking, indicating a change in texture or mood.

Sixth system of musical notation, concluding the piece with piano (*p*), pianissimo (*pp*), and pianississimo (*ppp*) dynamics.

PRIMO.

The musical score is written for a grand piano and consists of six systems of music. Each system is written for a grand staff (treble and bass clefs). The piece is in G major (one sharp) and 4/4 time. The notation is highly detailed, with many notes and rests, and includes various musical markings such as 'f', 'p', 'pp', 'Red.', and 'x'. The piece concludes with a final chord in F# major.

System 1: Treble clef has a key signature change to G major (one sharp). Bass clef has a key signature change to G major (one sharp). The system includes a time signature change to 4/4. The notation includes a key signature change to G major (one sharp) and a time signature change to 4/4. The system includes a key signature change to G major (one sharp) and a time signature change to 4/4.

System 2: Treble clef has a key signature change to D major (two sharps). Bass clef has a key signature change to D major (two sharps). The system includes a key signature change to D major (two sharps) and a time signature change to 4/4. The system includes a key signature change to D major (two sharps) and a time signature change to 4/4.

System 3: Treble clef has a key signature change to A major (three sharps). Bass clef has a key signature change to A major (three sharps). The system includes a key signature change to A major (three sharps) and a time signature change to 4/4. The system includes a key signature change to A major (three sharps) and a time signature change to 4/4.

System 4: Treble clef has a key signature change to E major (four sharps). Bass clef has a key signature change to E major (four sharps). The system includes a key signature change to E major (four sharps) and a time signature change to 4/4. The system includes a key signature change to E major (four sharps) and a time signature change to 4/4.

System 5: Treble clef has a key signature change to B major (five sharps). Bass clef has a key signature change to B major (five sharps). The system includes a key signature change to B major (five sharps) and a time signature change to 4/4. The system includes a key signature change to B major (five sharps) and a time signature change to 4/4.

System 6: Treble clef has a key signature change to F# major (six sharps). Bass clef has a key signature change to F# major (six sharps). The system includes a key signature change to F# major (six sharps) and a time signature change to 4/4. The system includes a key signature change to F# major (six sharps) and a time signature change to 4/4.

Moderato. M. M. ♩. — 60.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The page contains six systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 12/8 time signature. The notation includes various musical elements such as chords, scales, and dynamic markings. The first system starts with a piano (p) marking. The second system continues with similar notation. The third system features a forte (sf) marking and a piano (pp) marking. The fourth system includes a 'Red.' marking. The fifth system also includes a 'Red.' marking. The sixth system includes a 'Red.' marking and a '4' marking. The notation is complex, with many notes and rests, and includes various musical symbols like 'x' and '1' above notes. The page is numbered '60' in the top right corner.

P R I M O .

Moderato. M. M. ♩. — 60.

Moderato. M.M. ♩. = 60.

Cantabile. (Singing)

1 2 1 x 2 1 x 1 2 3 2 x 2 1 4 2 1 x 1 1 1

f *sf* *pp*

2 2

Ad. *

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures. The first measure has a piano introduction marked "Pia." and a four-measure rest. The second measure has a piano introduction marked "Pia." and a four-measure rest. The third measure has a piano introduction marked "Pia." and a four-measure rest. The fourth measure has a piano introduction marked "Pia." and a four-measure rest. The piano part features a descending scale in the right hand and a descending scale in the left hand. The voice part features a descending scale in the right hand and a descending scale in the left hand. The score is marked with "Pia." and "4" in each measure.

S E C O N D O .

2 x 4 2 x 3 1 x 4 3 1 4 1 x 3 1 x 3 1 x

rit: *a tempo.*

2 1 4

Red. * Red. * Red. * Red. *

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with eighth-note patterns and rests, marked with fingerings (4, 1, 2, 3, 4) and an 'X' above each measure. The bass staff provides a harmonic accompaniment with chords and single notes, including a 'Red.' (Reduction) section marked with an asterisk. The second system continues the melody in the treble staff and the accompaniment in the bass staff, with the melody marked with fingerings (2, 1, 2, X, 2, 1, 4) and an 'X' above the fifth measure. The bass staff continues with single notes and rests, marked with fingerings (2, 1, 2, X, 2, 1, 4) and an 'X' above the fifth measure. The score is written in G major (one sharp) and 4/4 time.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system continues the melody in the treble staff, which includes some complex chords and rests marked with 'X'. The bass staff continues with a similar accompaniment style. The score is written in G major (one sharp) and 2/4 time. The tempo is marked 'Allegretto' and the dynamics include 'f' (forte). The piece concludes with a double bar line.

4
2
X

ff

ff

2x

1 2 3 4

4 3 1 2 1

Ped.

*

PRIMO.

2 3 4
1 2 3

rit: *a tempo.*

Red. * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* *

f *f*

Red. * *Red.* * *Red.* * *Red.* *

ff *risoluto.*

FINALE.

SECONDO.

Allegro. (Lively.) M.M. = 84.

First system of musical notation for the piano part. The treble clef staff contains a series of chords, mostly triads, with some marked with an 'x' and a '4 2' fingering. The bass clef staff begins with a piano (*p*) dynamic and contains a simple accompaniment of eighth notes. A '1' is written above the first bass note.

Second system of musical notation. The treble clef staff continues with chords, some marked with 'x' and '4 2' or '4 3' fingerings. The bass clef staff has a '1' above the first note and a '3' above the third note. The word *cres* is written above the staff, followed by a dash and the word *cen*, and then *do.* with a '1' above the final note.

Third system of musical notation. The treble clef staff features a dense texture of chords, many marked with 'x' and '4 2' or '4 3' fingerings. The bass clef staff continues with eighth notes, marked with a '2' above the second measure.

Fourth system of musical notation. The treble clef staff has dense chords, some marked with 'x' and '4 1' or '4 2' fingerings. The bass clef staff has a '1' above the first note and a '3' above the third note. The word *f* (forte) is written above the staff. Below the staff, there are markings: *Red.*, ***, *Red.*, ***, *Red.*, ***.

Fifth system of musical notation. The treble clef staff has chords, some marked with 'x' and '4 1' or '4 2' fingerings. The bass clef staff begins with a piano (*p*) dynamic and contains eighth notes. A '1' is written above the first bass note. Below the staff, there are markings: *Red.*, ***.

FINALE

PRIMO.

Allegro (Lively.) M.M. $\text{♩} = 84$.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Fingerings and articulation marks are present above the notes. Ornamentation (trills) is indicated above the first and third measures.

Second system of musical notation. Treble and bass staves. The word *crescendo* is written below the treble staff. Fingerings and articulation marks are present above the notes. Ornamentation (trills) is indicated above the first and third measures.

Third system of musical notation. Treble and bass staves. The first measure of the treble staff is marked with a first ending bracket and the number 1. The dynamic *mf* (mezzo-forte) is written below the treble staff. Fingerings and articulation marks are present above the notes. Ornamentation (trills) is indicated above the first and third measures.

Fourth system of musical notation. Treble and bass staves. The dynamic *f* (forte) is written below the treble staff. Fingerings and articulation marks are present above the notes. Ornamentation (trills) is indicated above the first and third measures. The word *Red.* (Reduction) is written below the treble staff, followed by an asterisk.

Fifth system of musical notation. Treble and bass staves. The dynamic *p* (piano) is written below the treble staff. Fingerings and articulation marks are present above the notes. Ornamentation (trills) is indicated above the first and third measures. The word *Red.* (Reduction) is written below the treble staff, followed by an asterisk.

S E C O N D O .

4 2 X

4 1 X

4 2 X

1 3 4 2 1

cres - - *cen* - - *do*.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a series of chords and single notes. The voice part is in the upper register, featuring a series of notes and rests. The score is divided into four measures. The first measure contains a series of chords. The second measure contains a series of notes. The third measure contains a series of notes. The fourth measure contains a series of notes. The score is written in a simple, clear style.

con fuoco (with animation.)

The musical score is for a piece in 2/4 time, marked *con fuoco* (with animation). It features a piano introduction with a key signature of one sharp (F#). The score is written for a grand piano, with a treble and bass staff. The piano introduction consists of four measures. The first measure has a bass staff with a half note F# and a treble staff with a half note G# (marked *f*). The second measure has a bass staff with a half note A and a treble staff with a half note B (marked *sf*). The third measure has a bass staff with a half note C and a treble staff with a half note D (marked *sf*). The fourth measure has a bass staff with a half note E and a treble staff with a half note F# (marked *sf*). The piano introduction is followed by a section marked *con fuoco* (with animation). This section begins with a bass staff with a half note F# and a treble staff with a half note G# (marked *f*). The piano introduction is marked with a *Red.* (Reduction) and a *** (Crescendo) symbol. The piano introduction is followed by a section marked *con fuoco* (with animation). This section begins with a bass staff with a half note F# and a treble staff with a half note G# (marked *f*). The piano introduction is marked with a *Red.* (Reduction) and a *** (Crescendo) symbol.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano and voice. The piano part features a series of chords in the left hand and a melodic line in the right hand. The voice part enters in the second measure with the lyrics "The Rose Tree". The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation marks like *acc.* (accents). The piece concludes with a double bar line and a repeat sign.

8
12
or
3

8

1 2 1 x 1 2 1 x

2 3 3 2 3 3 3 2

1 2

1 x 1 x 4

f

4 x 3

con fuoco. (with animation.)

The musical score is written for piano and violin. The piano part is in the upper staff, and the violin part is in the lower staff. The tempo is marked *con fuoco. (with animation.)*. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamics. The piano part features a series of eighth notes and sixteenth notes, often grouped in triplets. The violin part features a series of eighth notes and sixteenth notes, often grouped in pairs. The score is divided into measures by vertical bar lines. The piano part ends with a double bar line, and the violin part continues with a final flourish.

1 3 1 3 1 3 1 3

ff

8

sf

Red.

*

THE MILL.

DIE MÜHLE.

Leisurely but not dragging.
Gemächlich, nicht schleppend. ♩ = 100

Adolf Jensen Op. 17 No. 3.

The musical score is written for piano and right hand. It consists of four systems of music. The first system is marked *p* and features a steady eighth-note accompaniment in the left hand and a melody in the right hand with fingerings 4 2 3 1 4 2 3 1. The second system includes a *cres.* marking and a *Red.* (Reduction) section. The third system also includes a *cres.* marking and a *Red.* section, with a *p* marking at the end. The fourth system includes a *f* marking and a *Red.* section. The score is heavily annotated with fingerings and dynamic markings.

or thus.

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with various musical notations including notes, rests, and fingerings. The notation is highly detailed, with many notes having finger numbers (1-5) written above or below them. There are also many articulation marks, including slurs, accents, and dynamic markings like *p* (piano) and *cres.* (crescendo). The first system includes a section labeled "or thus." with a dashed box around it. The second system has a *ny* marking. The third system has a *h.* marking. The fourth system has a *p* marking. The fifth system has a *cres.* marking. The notation is arranged in a clear, organized manner, with systems separated by horizontal lines. The page is a single sheet of music, likely from a larger work.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features two staves: a piano (p) staff and a celesta (Ces.) staff. The piano part is written in treble and bass clefs, with various dynamics including *cres.*, *f*, *p*, and *f*. The celesta part is written in treble clef, with dynamics *f* and *p*. Both parts include extensive fingerings and articulation marks. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The text 'or thus' is written below the piano staff, indicating an alternative phrasing. The page is numbered '2' at the bottom left.

This musical score is for the operetta 'The Merry Widow' by Franz Lehár. It features three staves: Piano (top), Violin (middle), and Cello (bottom). The key signature is one sharp (F#), and the time signature is 4/5. The score includes various musical notations, including notes, rests, and fingerings. Dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are present. The score is divided into measures by vertical bar lines, and some measures contain asterisks or other markings. The bottom staff (Cello) has a 4/5 time signature, while the top two staves (Piano and Violin) have a 4/5 time signature. The score is written in a standard musical notation style, with notes and rests clearly visible. The overall layout is clean and professional, typical of a published musical score.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a treble and bass staff. The treble staff features a melody with various ornaments (flats, naturals, sharps) and dynamic markings of *mf* and *pp*. The bass staff provides a rhythmic accompaniment with fingerings (4 1 2 1, 1 2 1, 5 1 2 1, 4 1 2 1, 5 1 2 1, 4 1 2 1, 5 1 2 1, 2 1 2 1) and includes the instruction 'Red.' and a flower symbol. The second system continues the melody and accompaniment with similar markings. The third system concludes the piece with a final chord and the instruction 'Red.' and a flower symbol. The key signature is one sharp (F#), and the time signature is 4/5.

*perdendosi.
verhallend.*

ppp

Red. *

VALSE STYRIENNE.

H. A. Wollenhaupt. Op. 27.

Moderato ♩ - 54.

The musical score is written for piano and right hand (r.h.). It begins with a tempo marking of *Moderato* at 54 beats per minute. The key signature is one sharp (F#). The score is divided into four systems. The first system includes a *f* dynamic marking and a *rh.* marking. The second system includes a *Tempo rubato.* marking. The third system includes a *ritard ad lib.* marking and a *a tempo.* marking. The fourth system includes a *f* dynamic marking. The score features various musical notations such as slurs, ties, and fingerings. The right hand part is marked with *f* and *rh.* in the first system, and *Tempo rubato.* in the second system. The piano part is marked with *Red.* and **.* throughout. The score concludes with a first and second ending.

Con espressione.

Musical score for the bass line of "L'Espresso" by Debussy. The score is in 3/4 time and features a complex, rhythmic bass line. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and ornaments (e.g., *). The score is divided into measures by vertical bar lines.

The image displays a musical score for the piece 'L'Espresso' by Franz Liszt. It features two staves: the upper staff for the right hand and the lower staff for the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into two main sections, labeled '1.' and '2.'. Section 1 includes fingerings such as 5, 2, 3, 1, 5, 4, 2, 14, 3, 1, 2, and 4. Section 2 includes fingerings like 3, 2, 1, 2, 3, 1, 3, 4, 3, 5, 4, 3, 2, 1, 3, 2, 1, 3, 1, 4, 3, 2, 1, 3, and 2. The dynamic marking 'mf' (mezzo-forte) is present, along with the instruction 'con delicatezza.' (with delicacy). The score concludes with a double bar line and a repeat sign. Below the staves, there are markings 'Red.' and '*' repeated several times.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with the right hand in treble clef and the left hand in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and fingerings. There are also some markings that appear to be from a different system or a correction, such as "Red." and asterisks.

Con espressione.

Canzonetta

Red. * * * Red. * * * Red. * * * Red. * * * Red. * * *

Con moto ♩ — 88.

Con tenerezza.

Con moto - 88.
Con tenerezza.

The musical score is written for piano on two staves. The tempo is marked 'Con moto - 88' and the mood is 'Con tenerezza'. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like 'pp' (pianissimo) and 'Red.' (Reduction) with asterisks. The score is divided into measures by vertical bar lines.

First system of a musical score in D major (two sharps). The right hand features a complex melodic line with many slurs and fingerings (1-5). The left hand provides a harmonic accompaniment with chords and single notes. The system concludes with two first endings, each marked with a '1.' and a repeat sign.

Agitato.

Second system, marked *Agitato.* The right hand continues with rapid, slurred passages, including a section marked *cres.* (crescendo) and another marked *f* (forte). The left hand accompaniment remains consistent with the previous system.

Third system, continuing the *Agitato* tempo. It features more rapid melodic runs in the right hand, with a section marked *ritard.* (ritardando) towards the end. The left hand accompaniment is present throughout.

a tempo.

Fourth system, marked *a tempo.* The tempo returns to the original speed. The right hand has a section marked *pp* (pianissimo). The system includes various slurs and fingerings in both hands.

Fifth system, continuing the *a tempo* section. It features two first endings, marked with '1.' and '2.', each followed by a repeat sign. The musical notation includes complex slurs and fingerings in the right hand.

POND LILIES.

Polka time ♩ 126.

Carl Sidus Op.110.

8

p

Ped. *

Ped. *

mf

f *mf*

f

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8

p

Ped. *

4 1 2 5 1 3 5 1 3 5 1 2 5 1 3 2 1 2 3 6

Ped. *

2 4 1 2 5 1 3 5 1 3 5 1 2 5 1 3 1

TRIO.

sweetly

p

4 1 2 5 4 1 2 5 5 1 3 5

1 1 2 5 4 1 2 5 5 1 3 5

schierzando.

First system of musical notation, measures 1-6. The treble staff contains rapid sixteenth-note passages with fingerings (1-5) and slurs. The bass staff features chords and single notes with fingerings (1-5). Dynamics include *sf* (measures 1-2), *sf* (measure 3), and *p* (measure 4).

Second system of musical notation, measures 7-12. Measures 7-11 continue the sixteenth-note patterns in the treble staff. Measure 12 is a repeat sign with first and second endings. The bass staff has chords and single notes. A *Ped.* marking with an asterisk is at the end of measure 11.

8.

Third system of musical notation, measures 13-18. Measures 13-17 feature a continuous sixteenth-note melody in the treble staff. The bass staff has chords and single notes. A *Ped.* marking with an asterisk is at the end of measure 17.

2nd time *f*

Fourth system of musical notation, measures 19-24. Measures 19-23 continue the sixteenth-note melody. Measure 24 is a repeat sign with first and second endings. The bass staff has chords and single notes. A *Ped.* marking with an asterisk is at the end of measure 23.

Fifth system of musical notation, measures 25-30. Measures 25-29 continue the sixteenth-note melody. Measure 30 is a final chord. The bass staff has chords and single notes. Dynamics include *f* (measures 25-29) and *ff* (measure 30).

LIEBESLIED.

(*LOVE SONG.*)

Allegretto sostenuto e amoroso. ♩ - 112.

molto cantabile.

A. Henselt. Op.5. № 11.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: The first system begins with the tempo marking *molto cantabile*. The right hand (r.h.) starts with a *p* (piano) dynamic and *sempre* (always) marking. The left hand (l.h.) starts with a *1* (first finger) marking. The system concludes with a *fz* (forzando) dynamic. Pedal markings (*Ped.*) are indicated below the staves.

System 2: The second system features a *cres.* (crescendo) marking in the right hand. The left hand has a *fz* marking. The system ends with a *p* marking and a *r.h.* (right hand) marking. Pedal markings are present.

System 3: The third system continues the musical progression. It includes a *l.h.* (left hand) marking. Pedal markings are present.

System 4: The fourth system begins with the tempo marking *con espress. rit.* (with expression, ritardando). The right hand has a *l.h.* (left hand) marking. The system concludes with a *con anima e cres.* (with spirit and crescendo) marking. Pedal markings are present.

System 5: The fifth system features a *cres. assai.* (crescendo, very) marking. The right hand has a *f* (forte) marking. The system ends with a *dim. e riten.* (diminuendo and ritenuto) marking. Pedal markings are present.

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N.B. The Ped. must be scrupulously used as marked its function is to enable the performer to play the melody perfectly *legato* and not to sustain and give sonority to the accompaniment.

SPRING SONG.

FRÜHLINGSLIED.

Song without words.

Felix Mendelssohn Op. 62, No 6.

Allegretto grazioso. ♩ - 88.

The musical score for 'Spring Song' by Felix Mendelssohn, Op. 62, No. 6, is presented in four systems. Each system consists of a treble staff and a bass staff. The melody is primarily in the right hand, while the left hand provides a rhythmic accompaniment. The score includes various musical notations such as slurs, fingerings, and dynamic markings. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the bass staff in measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 25. The score is divided into four systems of six measures each. The first system starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second system continues the melody and accompaniment. The third system includes a 'dimin.' (diminuendo) marking in measure 17 and an 'mf' (mezzo-forte) marking in measure 19. The fourth system includes a 'cres.' (crescendo) marking in measure 21. The score ends with a final cadence in measure 24.

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A. The notation here given allotting most of the accompaniment to the left hand enables the performer to play the melody with greater freedom and expression.

The musical score consists of five systems of piano notation. Each system includes a treble and bass staff with various musical markings:

- System 1:** Features dynamics *cres.*, *p*, *cres.*, *f*, *sf*, and *dim.*. It includes numerous fingerings (e.g., 3 4 5, 2 3 2, 5 5 4 3, 3 1, 4 3 2 1, 5 1 4 3) and pedaling instructions (*Ped.*) with asterisks.
- System 2:** Labeled *B.* and *In octaves ad lib.*. It includes dynamics *f*, *sf*, and *dim.*, along with fingerings and pedaling instructions.
- System 3:** Labeled *dolce.*. It includes dynamics *cres.* and *p*, and features a vocal line with the lyrics "cres - - - cen - - - do". It includes fingerings and pedaling instructions.
- System 4:** Labeled *C.* and *al.*. It includes dynamics *sf* and *dimin.*, and features a vocal line with the lyrics "al -". It includes fingerings and pedaling instructions.
- System 5:** Includes dynamics *dimin.*, *grazioso.*, and *pp*. It includes fingerings and pedaling instructions.

B. Liszt's Version. Played also by von Bülow, Rubinstein, Henselt and others.

C. The doubling of the melody here indicated gives more coloring to the phrase. See Schumann's Concerto in A. minor, Op. 54. which contains in the intermezzo, an analogous passage.

First system of musical notation, measures 1-6. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 7-12. Includes dynamic markings *f* and *sf*.

In octaves ad lib.

Third system of musical notation, measures 13-18. Includes dynamic marking *dimin.* and pedaling.

Fourth system of musical notation, measures 19-24. Includes dynamic markings *cres.* and *p dolce*.

In octaves ad lib.

Fifth system of musical notation, measures 25-30. Includes dynamic markings *p dolce* and *grazioso*.

Sixth system of musical notation, measures 31-36. Includes dynamic marking *leggiere*.

LUCREZIA BORGIA.

(Donizetti)

Carl Sidus Op.134.

Allegretto ♩ = 80.

rit. *lento.* *a tempo.* *ff* *mf*

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Pedal points are marked below the bass staff. Dynamics include *f* and *ff*.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal points are marked below the bass staff. Dynamics include *p*.

Larghetto ♩ - 126.

Third system of musical notation, measures 9-12. Treble and bass staves. Pedal points are marked below the bass staff. Dynamics include *p*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Pedal points are marked below the bass staff. Dynamics include *f*.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Pedal points are marked below the bass staff. Dynamics include *p*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Pedal points are marked below the bass staff. Dynamics include *p*.

Waltz 88.

LOOK OUT UPON THE STARS, MY LOVE.

Words by Shelley

E. R. Kroeger.

Andante con Tenerezza. ♩ - 80.

p *lusingando.*

Look out up-on the

stars, my love, And shame them with thine eyes,..... On which than on the heights a - bove There

hang more des - ti - nies Night's beau - ty is the har - mo - ny Of blend - ing shades and

lights;..... Then la - dy, up look out, and be A sis - ter to the night!.....

a tempo.

p

Sleep not: thy im-age wakes for aye With_in my watching

Ped. *Ped.* *Ped.* *Ped.*

breast Sleep not from her soft sleep should fly Whorobs all hearts of rest Nay, la - dy, from thy

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

mp *rit.* *rit.*

slum_bers break, And make this darkness gay With looks, whose brightness well might make Of

dim.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

dim.

darker night a day *a tempo.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*

TWICKENHAM FERRY.

Theo. Marzials.

Not to quick. ♩ 80.



1. O - hoi - ye - ho, Ho - ye - ho, Who's for the fer - ry (The bri - ar's in bud, the
2. O - hoi - ye - ho, Ho - ye - ho, "I'm for the fer - ry" (The bri - ar's in bud, the
3. O - hoi - ye - ho, Ho! you're too late for the fer - ry (The bri ar's in bud, the

Piano accompaniment for the first verse, consisting of two staves. The right hand has a simple harmonic accompaniment with chords, and the left hand has a bass line.

1. sun's go - ing down,) And I'll row ye so quick and I'll row ye so stead - y, And
2. sun's go - ing down,) And it's late as it is, and I haven't a pen - ny, And
3. sun's go - ing down,) And he's not row - ing quick and he's not row ing stead - y, You'd

Piano accompaniment for the second verse, consisting of two staves. The right hand has a simple harmonic accompaniment with chords, and the left hand has a bass line.

1. 'tis but a pen - ny to Twick - en - ham Town. The fer - ry - man's slim and the
2. how shall I get me to Twick - en - ham Town? Sh'd a rose in her bon - net, and
3. think 'twas a jour - ney to Twick - en - ham Town. "O hoi and O ho," you may

Piano accompaniment for the third verse, consisting of two staves. The right hand has a simple harmonic accompaniment with chords, and the left hand has a bass line.

1. fer - ry-man's young, And he's just a soft twang, in the turn of his tongue, And he's
 2. Oh! she look'd sweet, As the lit - tle pink flow - er that grows in the wheat; With her
 3. call as you will The moon is a - ris - ing on Pe - ters - ham Hill, And with

1. fresh as a pip - pin and brown as a ber - ry, And 'tis but a pen - ny to
 2. cheeks like a rose and her lips like a cher - ry, "And sure and you're wel - come to
 3. Love like a rose in the stern of the wher - ry There's dan - ger in cross - ing to

1. Twick - en - ham town.
 2. Twick - en - ham town.
 3. Twick - en - ham town.

hoi - ye - ho, Ho - ye - ho, Ho - ye - ho Ho!

MY HEART'S DELIGHT.

Harry Pepper.

Moderato. ♩ - 60.

p

Ped. *

1. This world would be a gloom-y world, With-out one ray of bliss, If
 2. My home would just a shel-ter be, A dull and dis-mal place, But

1. from the old fa-mil-iar scenes One face I chanced to miss; 'Tis
 2. for the sound of her sweet voice, The sun-shine of her face; She

1. she who drives the clouds a-way, And makes each day seem bright; And
 2. com-fort me when I am sad, And puts Dull Care to flight, And

rit. *a tempo.*

1. sad and lone - ly would I be With - out my heart's de - light. All
 2. Peace and Joy sit down be - side Me and my heart's de - light. Thus

1. oth - er maid - ens she out - shines In beau - ty and in worth; Her
 2. smooth - ly, sweet - ly, glide the years, And I, in - deed, am blest In

1. count - er - part you will not find Else - where up - on the earth; What -
 2. hav - ing such a charming bird With - in the dear home nest; But

1. e'er she says, what - e'er she does, Ap - pears ex - act - ly right; And
 2. if her lov - ing qual - i - ties Thus bold - ly I re - cite, Some

1. 'tis not strange at all that she Should be my heart's de - light. And

2. en - vious swain will sure - ly steal From me my heart's de

1. 'tis not strange at all that she Should be my heart's de - light.

2. light. Some en - vious swain will sure - ly steal From me my heart's de - light

ad lib.

cres.

f

f Play small notes if the lower version is sung *ff*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*